

## SHAKESPEARE AND LATER DRAMATISTS AND THOSE WHO INTERPRET THEM



MISS JEANNE EAGELS  
IN "THE WONDERFUL THING"  
PLAYHOUSE.



MISS PEGGY WOOD IN  
"BUDDIES" SELWYN  
THEATRE

MISS PEGGY  
SHAW IN THE  
"ZIEGFELD  
GIRLS OF 1920"  
NEW  
AMSTERDAM  
ROOF.



MISS GLADYS HURLBUT IN  
"MRS. JIMMIE THOMPSON"  
PRINCESS THEATRE.

## John Barrymore Latest of Shakespearian Recruits

By LAWRENCE REAMER.

JOHN BARRYMORE, who is now the most interesting figure in the local theatre, has modeled his career as a Shakespearian actor, in a measure, on that of E. H. Sothern, since he has awaited the beginning of the middle years to make his start. Mr. Barrymore is less than forty by several years. E. H. Sothern made his first appearance as *Hamlet* in the Garden Theatre in 1900, and in the score of years that have followed he has extended his repertoire in the Shakespearian repertoire space with Miss Marlowe's. He has continued, with the exception of his few months at the Booth Theatre, to play only Shakespeare. Could Miss Marlowe and Mr. Sothern have returned to the stage after their official retirement and aroused the same degree of interest in the works of any other dramatist?

Mr. Sothern was about forty when he began his career in the dramas of the great Elizabethan. Otis Skinner, on the other hand, who played these roles from his youth in the companies of Edwin Booth and Lawrence Barrett, has ceased altogether to show any interest in these dramas since the days of his association with Miss Ada Rehan. It was with this same actress that John Drew knew the best of his days as an actor of Shakespeare. Only a few years ago he played *Benedict* at the Empire Theatre. But the glory of his acting in Shakespeare remains with his appearances as *Petruchio* in the Augustin Daly company. Mr. Drew had earlier in life, however, had the opportunities that always came in those days to every young actor in one of the stock companies that used to play Shakespeare.

Robert Mantell played the usual round of the Shakespearian secondary roles during his years of humble apprenticeship in the English provinces, and was indeed brought to this country to act this repertoire with Mme. Modjeska, appearing first in "*Romeo and Juliet*" as *Tybalt*. It was with this actress also that Otis Skinner played *Romeo* and similar roles after his youthful essays in less important parts. Barring the production of "*Romeo and Juliet*" arranged for Miss Maude Adams in May, 1890, in the Empire Theatre, James K. Hackett had not attempted the Shakespearian repertoire until he acted four years ago at the Criterion Theatre the title role in "*Macbeth*." Mr. Hackett played *Macbeth* in this performance, with William Faversham as *Romeo*.

Mr. Faversham did not return to the list of Shakespearian actors until he gave the memorable production of "*Julius Caesar*" and "*Othello*" in the Lyric Theatre. He did not continue in that path, although he had planned that "*Romeo and Juliet*" and other plays should follow.

Just how ambitious actors still are to make their appearances in these roles the occasional efforts of the Shakespearian playhouses reveal. Arthur Hopkins is the only manager who is willing to risk such productions even with an actor of John Barrymore's popularity, although it is promised that David Belasco will soon give an exhibition of his interest in this field. In the occasional representations it is the ambition of the actor which makes his essay possible. It was in this way that the much admired *Hamlet* of Walter Hampden came before the public, with its sufficient proof of the value of this modest institution.

There is a satisfactory suggestion in the fact that Mr. Barrymore and Mr. Sothern began their careers as actors of Shakespeare in so much the same way. Mr. Sothern alone among his colleagues continued in this artistic path. Will Mr. Barrymore do the same? He is fortunate in the possession of such an artistic associate as Mr. Hopkins. It has been unofficially indicated that "*Othello*," with Mr. Barrymore as *Iago* and his brother Lionel as *the Moor*, may be expected next year. Yet that is a promise of only a few of the delights that the powers of the Plymouth Theatre may provide. There is *Hamlet*, not to mention *Romeo*, which must come for in the list of these rare pleasures for the theatregoers. It looks, indeed, as if the Plymouth Theatre had a brilliant future before it.

### Lights and Curtains.

The American stage manager possesses in a high degree the national tendency to exploit any new development of his craft to the fullest extent. Three years ago Joseph Urban, who is far better in the decoration of the Ziegfeld Palace than in any other examples of his skill as a stage decorator to be seen here, hung a series of diaphanous curtains across the stage of the New Amsterdam Theatre. The dancers, seen approaching from behind one curtain after another until they were finally disclosed with the full frankness of these diaphanous, made a pleasant novelty in the spectacle.

In "*What's in a Name*" at Maxine Elliott's Theatre the ultimate development of this idea is seen. It is safe to call it ultimate, since another yard of diaphanous would make it impossible to move about the stage. These diaphanous curtains, from the beginning of the production to the end. There are but two backgrounds of any more substantial nature. The curtains are there in nearly every hue, or at all events they assume every color under the changing lights.

Although some beautiful effects are produced, the stage is swaddled in texture until a stable background is in reality obscured. The burlesque operetta which helped to close the first act is not, with all its exaggeration of con-

vention, scenery of paint and canvas, a degree more stylistic than the pictures made by lights and swaying hangings. "With curtains" has come to have a painful significance. A person could design the curtains in sheer loveliness as well as in imaginativeness of design, were unusual even in this day of perfection in such details. Robert E. Locker seems to have done the four figures in an Oriental animal spectacle. "Color," "Light," "Dress" and "Architecture." They are all unusual elements, but none is equal to the Corinthian column to represent architecture, which is beautiful without turning the women who wear it into mere scaffolding. There are several of these cloth horse structures towering over the body of the unfortunate women who must support them. Who admires such costumes? They do not. They are ruinous of all beauty and they are no less merciful to grace. Yet designers will go on putting them on the stage.

### Miss Trentini to Sing in Vaudeville

Returns From London and Will Be Heard at the Palace—Other Acts.

MISS EMMA TRENTINI has returned to this country after an absence of four years and will enter vaudeville at the Palace Theatre to-morrow. She comes direct from her success in London with "Whirligig" at the Coliseum. She will present a repertoire of songs.

Joseph Santley and Miss Ivy Sawyer remain at the Palace a second week in Hasard Short's revue, "Bla and Pieces." Others on the bill are Leon Errol, "The Guest," "Gum Drops," by Swift and Kelly; the Stanton, Nelson and Cronin and Capt. Gruber and Mme. Adeline in an Oriental animal spectacle. Leading performers at other vaudeville houses follow:

RIVERSIDE—Miss Belle Baker, in song characterizations; Jane and Katherine Lee, juvenile film stars, in songs, recitations and dances; the House of David Band and Moore and Masley in "Flirtation."

COLONIAL—William and Gordon Dooley, with the Mimos Beale and Zena Morin; Stone and Kalks and Miss Laura Pierpoint in "The Guiding Star."

EIGHTH STREET—William Seabury's "Friscoles"; Miss Dorothy Dalton in the photoplay "Black Ice White"; Harry Langdon, with Rose and Cecil, and Glenn and Jenkins.

ROYAL—Miss Trixie Priganz, Miss Sophie Tucker and her Kings of Synop, George Price and Horace Wright and Miss Rene Dietrich.

ALHAMBRA—The Mosconi Brothers and Family, Miss Rae Samuels and Dickinson and Deagon.

AMERICAN—La Pollette and company in terpsichorean numbers and songs. Eddie Herron in "The Travelling Man" and Miss Olive Thomas in the film feature "Youful Polly."

FIFTH AVENUE—Fenton and Fields, Joyce and Anderson and Wright and Nilson.

The usual Sunday concerts will be given at the various vaudeville houses, besides the Century Theatre and the Manhattan Opera House.

### GREEK DANCERS TO APPEAR.

Vassos Kanellos of the Royal Theatre, Athens, with his corps de ballet, headed by Mlle. Thalia Zarou, will give a performance of modern and classic Greek dances and dramatic pantomime at the Greenwich Village Theatre next Sunday night. The chief event of the evening will be a dramatic pantomime version of Sophocles' "*Oedipus Rex*," set to the music of Goldmark and Tschalkowsky.

The performance will be under the auspices of the Hellenic Art Society of America. M. Tsamados, Ambassador from Greece, and the Greek Consul General in New York will attend.

### AMERICAN DANCER'S MATINEE.

Marshall Hall, American dancer, will give a matinee at the Harris Theatre on Friday afternoon, April 9, in which he will present several psychic dances representative of the former incarnations which he believes he has had in Egypt, India, Peru, China, France and even on Mars. His impersonations will attempt to portray his existence in ten supposedly earlier lives. Mlle. Margit Leeraas of the Opera in Copenhagen will be his partner.

MISS REGINA  
WALLACE IN  
"THE UNSEEN HAND"  
BIJOU THEATRE

### One Spooky Play and Another

MONDAY—Bijou Theatre, "*The Outlaw Board*," presented by A. H. Woods. This is a play in three acts dealing with spiritualism, in which the author, Crane Wilbur, himself plays a prominent role. Others in the cast are Edward Ellis, George Gail, Miss Regina Wallace and Howard Lang. Princess Theatre, "*Mrs. Jimmie Thompson*," a comedy by Norman S. Rice and Edith Ellis, produced by Joseph Klaw. The scenes are laid in this city and there is a mingling of business and romance. The company includes Miss Gladys Hurlbut, George L. Spaulding, Miss Peggy Boland and Warren W. Kroch.

### ON THE CITY CIRCUIT.

Miss Marie Dressler will come to the Shubert-Riviera this week in "*Tillie's Nightmare*," a new version of the musical comedy in which she appeared several years ago. Others in the cast are Miss Fanchon Marble, George Gorman, Leslie M. Hunt and Harry Huguenot. Hasard Short's revue, "*Bla and Pieces*," will be at the Standard Theatre for a week with "*The Rise of Silas Lapham*," the dramatization of William Dean Howells's novel in which the star recently appeared for the Theatre Guild at the Garrick Theatre. Several other players of the original cast are with him.

### BENEFIT AT "RUDDIGORE"

"Ruddigore" will be sung for the 75th time at the Park Theatre this Wednesday evening, and on the occasion the performance will be for the purpose of raising funds for a suitable building for the Jewish Temporary Shelter for Friendless Children. William Danforth, Frank Moulton, Miss Marjorie Pringle, Miss Cora Tracy, Craig Campbell and Herbert Waterous continue their entertaining work.

### "MANLESS ISLE" BURLESQUE.

The Liberty Girls will appear at the Columbia Theatre this week in a two act burlesque called "*Manless Isle*." The company is headed by Jack Conway, Irish comedian, and he will have the assistance of Vic Plant, James J. Collins and Miss Monica Redmond in various satires and specialties.

### COLGATE MUSICIANS ON TOUR.

The Colgate Glee and Mandolin Clubs will give a concert here on April 5 at the Hotel Pennsylvania under the auspices of the New York Alumni Association. About forty-five men will make the trip. The Easter tour of the clubs this year embraces thirteen concerts as far south as Washington, D. C.

### AROUND THE THEATRES.

The Theatre Lovers' Association will produce during the last week in April their second bill of the season. For this performance Miss Eda Helmsman will direct "*Another Way Out*," Miss Mary Lacey-Baker, "*The Rescue*," and Miss Maud Schaefer "*The Slave with Two Faces*."

Guy Bolton, co-author of "*Adam and Eve*," has returned from Atlantic City, where he completed a new comedy, as yet unnamed, which soon will be tried out on the road by F. Ray Comstock and Morris Gest. Miss Ruth Shipley, at present playing *Eve* at the Longacre, will be featured.

Forrest Halsey, on whose story Mrs. Lillian Trumble Bradley based her play, "*The Wonderful Thing*," at the Playhouse, has been appointed one of the committee for the Board of Education to study the introduction of motion pictures in the schools as part of the regular class work.

MISS ANN MASON IN  
"THE ACQUITTAL"  
CONAN AND HARRIS THEATRE

### Lionel Barrymore's Mentor Was Herne

Attributes His Success to Guidance and Advice of Veteran Actor.

LIONEL BARRYMORE ascribes his success in playing such vivid personalities as *Neri* in "*The Jester*," *Mitt Shanks* in "*The Copperhead*" and now *Mouzon* in "*The Letter of the Law*," to the sound counsel of the late James A. Herne, one of his earliest mentors in the theatre.

"Mr. Herne, one of the greatest actors of his day, was the turning point in my life," said Mr. Barrymore at the Criterion Theatre the other day. "His advice to me was that I should always play character parts. This was after I left the ranks of the 'Sag Harbor' company, for which he had engaged me as one of the juvenile leads and for which I was wholly untrained."

"My first engagement with Mr. Herne began after his witnessing my performance in 'Arion,' in which I played the part of an old man. He came to see the play in Boston with Forrest Robinson. It was Mr. Robinson who told Mr. Herne who I was. He seemed taken with my interpretation and engaged me for a lead in 'Sag Harbor.' The part was entirely unsuited to me, and I knew it. But Mr. Herne was very patient with me, rehearsing me sometimes far into the night. When the opening night came I did very badly and got my share of the roasts from critics, but Mr. Herne kept me a month longer before he very kindly told me to leave the role and devote myself from then on to character parts only. I was fortunate in settling his valuable advice so early in my career and in following it as soon as I did, and my gratitude goes out to him over the years which now separate us."

Despite his personal failure Mr. Barrymore in the study of his kindly elder learned at least one invaluable lesson in stage technique. There was a scene in "Sag Harbor" which involved a ten minute speech by Mr. Herne to the whole cast, who had nothing to do but to sit and listen. That was a good many years ago, but Mr. Barrymore never has forgotten the way in which Herne riveted the attention not only of his audience but of his fellow players night after night, giving the long recital an actuality and a reality that was masterly. The curious and eager disciple noted Mr. Herne's every gesture and inflection, and when Mr. Barrymore came to an even longer single speech by Mitt Shanks in "*The Copperhead*" he says:

"Up in Mabel's Room" will be put on at the Majestic with a characteristic A. H. Woods cast. Harry Fox will head the bill at the Orpheum. Others on the bill will be Maryon Vaid and Ota Gygi and "The Love Shop," with Eddie Vogt and Harry and Miss Grace Ellsworth. At the Bushwick Miss Alice Lloyd will be the headliner, with Frank Debusan in "The Siren" and Miss Aileen Bronson as other performers. The Strand will have D. W. Griffith's latest picture, "*The Idol Dancer*," with Clarence Seymour and Richard Barthelmess. The Star will have Max Spiegel's production of the "Social Follies."

### MISS ANN MASON'S CAREER.

Pretty Miss Ann Mason has duplicated much of the experience of her grandmother, also an Ann Mason, who was the lovely wife of John Y. Mason, holder of two portfolios in President Buchanan's Cabinet. Three seasons ago Miss Mason came from Virginia to make her debut in Washington society, just as her grandmother did sixty years before. Afterward she followed her grandmother's lead in returning to her native State to do war work. But emboldened by her success in singing and performing for the soldiers, she has gone a step further than her grandmother—adopted a stage career and gone into "*The Acquittal*."

### Furs Placed in Cold Storage ARE SAFE FROM MOTH DAMAGE

Telephone Murray Hill 5885, and Wagon Will Call

Household Furniture Stored. Warehouses Fireproof. Silverware Stored. Safely Guaranteed Against Fire and Theft. Sales for Securities and Valuables.

### LINCOLN SAFE DEPOSIT CO.

42nd Street, opp. Grand Central Terminal

## Easter Furs

Spring and Summer Models  
ANIMAL SCARFS  
in all the favored Furs  
Dry Cold Storage  
of  
Winter Furs  
2%  
Send for Booklet, "The Care of Furs"

# A. Jaekel & Co

Furriers  
384 Fifth Avenue  
BET. 35th and 36th STS.  
Phone 2044 Goeley